# in woman's world

# Sweetheart Robin

Sweetheart robin came to-day; ("Cheer-up, cheri")

g, oh long, he's been away.

("Cheer-up, cheer-up, cheri!")

arewell, winter! spring is come:

'arm as summer is the sun—

more skies of leaden gray—

("Cheer-up, cheer-up, cheri!")

Sweetheart robin sang to-day:

("Cheer-up, cheri!")

In the elms across the way—

("Cheer-up, cheer-up, cheri!")

"What care I if fields are brown;

"Wifey wears a feathered gown—
"Binging drives dull care away."

("Cheer-up, cheer-up, cheri!")

Sweetheart robin's gone away-Alas, cheri':

Snowfakes fill the air, to-day—
Alas, alas, cheri':

One bird doesn't make the spring,
Though he come and chance to sing:
That, at least, is what folks say—
("Cheer-up, cheer-up, cheri'")
LINNIE HAWLEY DRAKE.

Some summer frocks are oeing made up by a young woman who is always "before-hand" with her spring sewing, and who al-ways divides her Lenten mornings between plain hemstitching and buttonhole making and knitting for her pet "families" in the slums and frivolous tucking and frilling and ruchings for her summer campaign at the

Among the muslins there is a white on with skirt ruffled to the knees and tucked to the waist, the tucks in clusters of lin-gerie widths. These tucks mold the hips tournure smoothly save for a few gathers in the center of the back, and the bodice, too, is tucked in hoops, a few puckers thrust under the belt in front, and a row of tiny white crochet buttons fast-ening it behind. The sieeves are of plain muslin, with three tiny ruffles about the armholes, and the belt and choker will be of different ribbons buckled about the

A barred white dimity sprigged with little white flowers is to have a fitted top half, and a lower circular flounce as to skirt, the and a lower circular flounce as to skirt, the hem finished with a lace-edged ruffle of the dimity. The bodice will have a low round decolletage fastening in a surplice in front, this surrounded with two tiny ruffles, giving a fichu effect; the sleeves fitted and smooth under the shoulder frills, and the belt of a taffeta ribbon, with buckle and long ends from the side of the front. A guimpe worn with this will be of embroidered white lawn, fastened with crocheted buttons behind, and having a plain choker of the embroidery, with a half-inch beading top and bottom through which a black velvet ribbon will be run.

Both of these pretty frocks will be worn over white lawn petticoats built of plain gored breadths straight and flat to the very

ground, and fitted smoothly about the hips, the back very full and fastened back with a drawing string. The trimming will be in the shape of double ruffles or plaiting at the very hem only, the skirt above this being plain, or claborated with flat insertions in hoops or a lattice.

The effect desired is one of closeness and flatness about the limbs, and of bouffanterie behind, however full and fluffy the dress skirt over it may be.

Muslin and cambric frocks should be quite as long as a cloth or silk one, and should be longer behind than in front, else they look anything but smart. Few of the skirts are to be lined, foundation petticoats of colored muslins or of white lawn and lace being worn with several different tops.

A gingham gown which this young wom an is having made for traveling this summer is in a lovely shade of stone gray with hair lines of black and white checkat a distance. The sheath skirt has three narrow ruffles about the hem, set closely together in front, so that they overlap but gradually running apart about the back, although the top one barely reaches to the knees. narrow ruffles about the hem, set closely together in front, so that they overlap but gradually running apart about the back, aithough the top one barely reaches to the knees. A fourth one above these behind rounds up each side of the front, almost meeting at the waistline, then continuing up each side of the bodice, across the shoulders, and down the back in a pretty V to the large sliver flagree belt buckle that is to fasten the black velvet girdle. The front has a wide pique vest between the ruffles, three small black velvet bows with silver buckles set down the center of it, the top of the vest cut down in a slight square to show a plain plastron and a smooth choker of red and white linen embroidery. The ruffles over the closely fitting sleeves, which are trimmed at the wrists with little turnover cuffs of the red and white embroidery. This will be smartly finished, its designer is planning, by a round hat of white ehirred straw banked heavily with red gree rather absurd when the upper material is slashed and cut to such an extent as to

the side of the folded crown of supple

Her exquisite array of simple frocks also includes a pale rose colored cashmere, the skirt having a plisse petticoat of pink and white striped taffeta silk. The cashmers overskirt reaches in around to the kneed overskirt reaches in around to the knees in front and scoops up somewhat shorter behind, the hips fitted smoothly, but the back laid in rather thick shirrings giving a bouffant effect to this apron that is increased by a four-inch plaiting of the cashmere set on about the hem. The bebe bodice of cashmere is fastened bhind with tiny black velvet buttons, and has black velvet shoulder straps and belt, the low decolletage bordered with a narrow plaiting of cashmere passing straight about under the arms. Guimpe and sleeves are of the striped taffeta silk, smooth, and oddly enarms. Guimpe and sleeves are of the striped taffeta silk, smooth, and oddly encrusted with scattered moifs of cream chantilly lace that break the stripes oddly.

And this striped silk which is so dainty on this frock recalls a similar pekines silk and this striped silk which is so dainty on this frock recalls a similar pekinee silk that built a fetching waist at the opera the other night. This was in pink and white and light blue, spotted in the quaintest way with little pink and green sprigs—an old-fashioned pattern that is too little seen in the handsome silks. The stripes of the waist ran up and down, but were broken by hoops of shirred point d'esprit net of a deep white taffeta lining, pipings of pink satin bordering each insertion. The bodice was cut down in a square to show a guimpe of tucked white taffeta, with a choker covered with strings of pale coral beads and seed pearls, a little ruche of ivory point d'esprit surrounding the decolletage. At the base of this square opening there was a black velvet bow as wide as the opening, three others below it at equal distances growing gradually smaller, the smallest fastening the black velvet belt. The sleeves of the striped silk had three ruches of ivory net hooping their tops, and a small turnover cuff at the wrist was of tucked white taffeta edged with a little ruche.

Two street gowns present excellent examples of the spring modes. One is a simple affair of the fashionable gray-blue cloth, affair of the fashionable gray-blue cloth, with the tight skirt stitched in deep scallops. The sleeves and waistcoat are of black velvet, embroidered with jets and a touch of gold. The second is a dressier costume of panne satin in the two shades of violet and mauve, the darker shade making the sleeves and loose jacket fronts. This is worn with a blouse of guipure lace and a deep collar of pleated white mull, and there are touches of a velvet almost purple on the bodice. The skirt is divided as to color, the upper part being of the mauve and the lower of the violet; where the two colors join there is a deep embroidery in velvet of the several shades used. These two gowns both show sleeves differing in color from the rest of the bodice, a conspicuous feature of the spring models. spicuous feature of the spring models.

Deep collars of white lace, or ruffled or pleated mulls and mousseline de sole, are extremely stylish now, and add a fresh, springlike effect. These collars do not, as a rule, cover the entire shoulders, but come out from under a second, narrower collar of velvet or embroidered cloth. A nice idea is a square yoke of velvet with the same forming the square; a small ruffle of mousseline de sole finishes the neck, and a deep ruffle edges the yoke, and then passes down the front to outline a vest. Another example has a wide sailor collar of lace, and over it embroidered revers of cloth, that are cut into points on the edge, and drawn down in a narrow tab to the belt of the bodice. Any evening at a fashionable theater now will show the great proportion of women present wearing blouses distinct in style and material from the skirt; for the theater certainly women seem never to have been able to discard for long this convenient manner of dressing. pleated mulls and mousseline de sole, are

Pigeon-throat red is among the well-liked

suggest nothing but a series of straps. The prettiest idea of this sort is the princesses effect, opening with reveres to show vest and an under-petticoat of another material. A costume designed for Nice has yoke, sleeves and back of skirt of cream lace mounted over sapphire-blue satin; the rest of the gown is of straw-colored cashmere edged by ruchings of mousseline de soie of the same color; the straight blouse sole of the same color; the straight blouse is held by a belt of blue velvet. Cashmere is a favorite material again end many gamps are worn. Finely tucked gray mousseline de sole makes a gamp for gray mousseline de sole makes a gamp for a gown of silver-gray cashmere; the bodice is slashed in several places, the slashes edged with plaitings of the mousseline de sole and showing an under vest of ruby satin.

# FOR CHILDREN OF FASHION. Quaint Things in the Nursery and Dainty Ones for the

Nurslings. One of the many pretty things for the nursery darlings is a quaint little rack in the form of a large wooden spoon, ornamented with brass hooks, to hang baby's clothing on at night. Burned into the handle in old English script are the words dle in old English script are the words "Baby's Own." and the bowl of the spoon is painted with brownies in the bright colors that please the eyes of the little ones. Long loops of pretty ribbon, are used to hang up the rack. Weighing baskets and scales are found in every well regulated nursery nowadays. The base of the scales is formed of pictorial china, with the dial or indicator at the sides, the baskets are furnished in warm colors and are soft and comfortable.

For the children the world of fashion For the children the world of lashion has pretty blouse fronts in reefers. The full front with the short skirt below the waist, which is belted in suggests a "cut-too-loose" appearance if shown of the form, but when adjusted it assumes a natty air and ought to become popular.

a natty air and ought to become popular.

The assortment of dresses for children of all ages covers a large range of materials and styles. The frock is made of Yale blue serge, with the blouse front combined with an Eton Jacket elaborately trimmed with braid. Crossing the shoulders are epaulettes braided and attached with knots of ribbon. A sash of Roman striped silk encircles the waist, fastening at the side.

Ouaker gray serge serves to fashion

striped silk encircles the waist, fastening at the side.

Quaker gray serge serves to fashion most acceptably a child's frock. Cream broadcloth lined with silver braid decorates the bodice, which is the prevailing blouse mode. There is an attempt to revive silver and gilt braid as a mode of ornamentation. The skirt falls in overlapping folds, and is attached to the bodice by a sash of white broadcloth, which is fringed and braided with silver cord. The shimmer of silver and gray is very soft and pretty.

Another frock designed for an outing suit is made of blue serge with a full blouse waist, the front is inlaid with plaits of white broadcloth. The revers are also of the white cloth, but are embroidered in blue stars, which make it truly a costume for the seashore.

"Princess of Wales" is the name given to a little girl's suit made of red serge. This also has the blouse waist, although one-half of the front shows a pure white lawn-tucked guimpe.

# SPRING MILLINERY.

Big Hats Will Be the Rage and the Turban Toque a Great Favorite.

When first the new creation of the milliner's art bursts upon us in all its glory the effect is dazzling, but a nearer and clearer view shows much of value and interest to view shows much of value and interest to the feminine heart. One of the first things to settle conclusively in mind is that the hats are big, yes as big as ever, if not bigger. The shape that carries off first prizes is the large turban toque. This, as the name suggests, is quite round in shape, and, therefore, becoming to the long or oval face, rather than its opposite type. The pompadour hat, which fits so snugly upon the hair dressed in that style, either furis up in front if made of soft material or is straight like an upturned visor, giving a stiff effect. The best stiff effect hat is the Connelly. It is simple and elegant and the reverse of fussy, for a very few deft touch-



Of Black Cloth, With Bright Plaid Silk, White Guimpe.

es suffice to give it its charm. It should be worn tilted well over the face—another style pre-eminently for the long or oval face. Sailor shapes are to be worn with crowns a little higher than those of last scason. If to be out of fashion we might just as well be out of the world, then our blonde sisters had better give up and die for the next six months, as burnt orange is to be the color par excellence of the coming season. But cheer up, there are ways and means by which a fair-skinned woman may cut this Gordian knot of fashion and there are plenty of other colors just as pretty. Next to burnt orange in popularity comes "castor," soft and delicate. In a general way it can be called nothing—it must be seen to be appreciated. Combinations of black and white still hold their own. They are not only extremely artistic, but also universally becoming. Grays will be used much in the spring. Not so much by themselves as during the winter, but in combination with brighter, deeper shades, such as gray and burnt orange, gray and bluette, etc. Turquoise is to be given a high place in favor for the coming season.

One turban toque is made of silvery

gray and bluette, etc. Turquoise is to be given a high place in favor for the coming season.

One turban toque is made of silvery gray satian covered with silver spangled white Brussels net. The whole turban and coil are made of these, and from the left side, somewhat toward the front, two long plumes caught with a steel buckle, one black and the other white, trail gracefully along the edge and curl under to the hair at the back. Another hat, very smart for street, is a rough black straw, raised a little on each side and dropped slightly at the back and front. It is trimmed with a profusion of burnt orange rosettes at the back, a bridge of green foliage across the middle of the crown and banked up in front with blue corn flowers. A white chip picture hat, trimmed with a mass of turquoise blue satin ribbon in loose, graceful bows, a bunch of "jack" roses right in front and another on the hair at the back, is queenly enough for a Zenobia. (Poor Zenobia among her other sorrows never had a French picture hat.) An artistic blending of shades is shown in a hat of fancy castor straw trimmed with corded silk muslin rosettes a shade lighter, gilt spangled quills a shade or two darker (almost brown), and piquant burnt orange ribbon bows. The sailor hat varies in shape a little each year, but never goes quite out of style—it is too useful. As to that, one of brown close straw has a coil of three different ribbons, one gray, one dark red and the other periwinkle blue, twisted around the crown and loosely knotted in a large soft bow at the left side. loosely knotted in a large soft bow at the left side.

Two eggs, one cup warm milk, one table-spoon sugar. Beat the egg yolks, add sugar, then milk a little salt and two cups flour, sifted with two rounding teaspoons baking powder. Cut in the beaten whites, add sliced, quick-cooking apples, drop in boiling hot lard—as doughnuts, or drop as griddle cakes in hot skillet, using butter and lard mixed. Serve hot.

# AMATEUR WOOD CARVING, HANDKERCHIEFS AND MIRRORS. PLEASURES OF A SCRAPBOOK.

AS A LENTEN PASTIME IT IS POPU-LAR AMONG YOUNG WOMEN.

Use of the Tools Is Easily Learned and the Results Are Beautiful and Useful-An Elaborate Panel Well Executed.

According to Lord Bacon, "writing maketh a correct man;" so drawing develops a correct eye and carving a correct

The ambitious young woman has found out this fact, and has hastened to perfect herself in the useful and decorative art of word carving and planned to occupy the days of sackcloth and ashes in this fashion. Morning classes have been formed, according to the New York Tribune, which

according to the New York Tribune, which meet at different houses of the members, and after a couple of hours' work they enjoy a luncheon.

The first thing a woman has to do when she has made up her mind "to try her 'prentice hand" is to get suitable tools. About two dozen will be sufficient to begin with, and then they must be properly sharpened. The next important matter is to learn how to use them, and in doing so it would be desirable to get a piece of wood, either oak or mahogany, about an inch thick, which must be firmly adjusted by clamps to one corner of a small, steady table. Then take a fairly good sized hollow gouge and make some cuts across the piece of wood, holding the tool firmly by the left hand, and grasp the handle of the instrument across the top with the right the left hand, and grasp the handle of the instrument across the top with the right hend, keeping it at a slight angle, much less than is made in holding a pen or pencil, for if held too high it will stick into the wood. A little practice will soon reveal the proper angle required.

After going across several times, scooping the wood away, try to make the cut as even as possible, both in depth and width; then try the same experiment lengthwise. Having cut over the entire surface, turn the wood over, then mark on this side a simple leaf, like the laurel, the ivy or the geranium. Now compare the shape of the tools with the curve of

One of the Trials of the Long Suffering Boarding House

Keeper.

One of the unpleasant things that the average boarding house keeper has to contend with is a fondness of her feminine potrons for laundering their own pockethandkerchiefs. Just the laundering alone would not be objectionable, however; it is the way it is done. Enterprising and economic boarders often "do up" their stockings in their own rooms and with-out bringing down any open wrath upon their heads. But the pocket handkerchief practice is sure to incur displeasure. Its technique consists in washing and rinsing the article as thoroughly as possible and then drying it—not upon a rack or a chair back or over the radiator or before the register, but—upon the mirror. No pins or other appliances for holding the handkerchief in place are needed. While yet wet it is stretched upon the surface of the glass, its own suction keeping it intact until thoroughly dried. The beauty of this process (to the boarder) is that it somehow imparts to the handkerchief about the same quality of stiffness that belongs to it when purchased, and which is most difficult to obtain by the regulation starching methods. The mirror dried handkerchief not only looks as though it were brand new, but it keeps clean ever so much longer. Indeed, the only defect of the many virtues of the process is-that it ruins the mirror, and it is upon this ground that she who owns the mirror takes umbrage. Such an unlimited application of moisture soils and clouds the glass and affects the quicksilver, causing it to peel off in large flakes. After a dozen or so such dryings have been indulged in, the mirror is worthless—not only as a mirror, but as a place upon which to stretch wet pocket handkerchiefs, it being a curious fact that just plain, unquicksilvered glass won't answer the same purpose at all. Art students and others given to the habit have often tried to use the window panes instead of the mirror, but it won't work. It is looking glass or nothing if you want to have your pocket handkerchiefs look as good as new, and as yet the economical boarder has discovered no way to accomplish her end without incurring the displeasure of her their heads. But the pocket handkerchief practice is sure to incur displeasure. Its



the leaf selected and choose the one best adapted, place it against the outline, holding the tool in the left hand; then, with the mallet give the tool a sharp knock or two, and repeat the process with regard to the whole of the leaf, changing the tool when found necessary, until every part is set in.

Now take a rather flat gouge and cut the wood away from the surrace to the depth set in, and the leaf will then be in relief. This is excellent practice, and will enable the beginner to get some command over the tools and judge of their use. Later on it would be well to obtain another piece of wood and try to set in leaves of more complicated cutling analysis. It would be interesting to know just how she would manage if the mirror were her own.

FISH BOX.

A Lenten Dainty Particularly Suited to the Home Luncheon

Table.

For a simple home lunch an attractive dish is made in the following way: Take stale bread cut into three-inch cubes; then hollow them out, so that a box is shaped. Butter these well outside and in, and put wood and try to set in leaves of more com-plicated outline, such as the maple, the hop



SCHOOL DRESS.

or the oak. This experiment will necessitate the use of several other tools, as the outlines will be different, but will teach the pupil to become used to the various-shaped tools and enable her to select them readpupil to become used to the various-shaped tools and enable her to select them readity. It is well to protect the palm of the right hand with the body of a heavy glove or a piece of stout leather, as it will become lame from the first practice, and a bruise may thus be avoided.

After a good preliminary practice one may proceed to attempt the decoration of small articles, such as a bread platter, book slide for a table, a fancy bellows, mirror frame or panel. When as much wood as required has been taken out with the flat gouges, you will have to smooth down the work with what are called bent grounders, and with the aid of these you will be able to get the groundwork tolerably smooth. The most ambitious piece of wood carving undertaken by a woman is the largest carved-wood panel for interior house decoration ever attempted in this city. It was executed by Mme. von Kienbusch, and the composition represents over a dozen

executed by Mme. von Kienbusch, and the composition represents over a dozen monks about thirteen inches in height. The modeling in the first clay was satisfactory, and the carving in a solid oak panel of about six by two feet was pronounced by the architect beyond his expectation.

The panel was placed in a music room, and the subject is a most appropriate one, representing, as it does, an orchestra in the convent order known as the "Brethren of the Common Life." which existed at Deventer, Holland, about the beginning of the fifteenth century. The grouping is admirable, and each countenance and fold of drapery in the simple robes tells its own

of drapery in the simple robes tells its own

# NEW TABLE DECORATION. Beautiful Combinations That Will

Add to the Charm of a Dinner.

Here is a table decoration that has never been used before. A wide band of satin been used before. A wide band of satin ribbon is laid diagonally across the table. The ribbon is then gathered into loops, knots and big cabbage bows, and these are twisted in with flowers. Or the rosettes, loops, etc., are left plain and the interlying flat spaces of ribbon are completely covered with flowers. A beautiful combination is light cerise satin, decked with an abundance of blue violets.

Another ravishing contrast would be wide apple green satin, uncovered, but having bunches of Jaqueminot roses, together with sprays of spring lilacs, caught in the bows—a huge bunch of the flowers to be tied in the ends that fall over the sides of the table. The whole table glistens with color, reflected by the cut glass, in dazzling rays.

Best Paper of the Orient. Korean paper is superior to that of either China or Japan, in both of which countries it is in demand for umbrella covers, roof-ing, and as a substitute for window glass.

Butter these well outside and in, and put in a hot oven to brown and crisp. The bread used should not be very stale, nor bread used should not be very stale, nor should it be left in the oven long enough to dry through. Make a pate sauce of any fish that the fancy will suggest; any fish that has been left from another meal will do, or buy fresh for the purpose. If fresh fish is used, boil it until perfectly tender, then let it cool and shred it up fine, leaving no bone in it. Make a rich bechamel sauce and have it a little thicker than usual; add the shredded fish, fill the boxes and serve with a little sprig of parsley or add bread crumbs and brown in a flery oven for an instant. Use as flavoring lemon juice or Worcestershire sauce, red pepper, paprica, salt to taste. Sometimes wine may be added, and to the lover of chees the whole dish may be changed by grating fresh dairy cheese over the top of the boxes when filled and then browned. As to the kinds of fish that may be used: Chopped oysters, scallops or clams are delicious; shredded cod, blue or white fish, shad, porgies, smelts, catfish, salmon or even hallbut left from steaks served at the previous meal all make good filling. Lobster, crab, shrimps and turtle make the dish still different and increase the field of choice and variety. The fish box is a success if the box has been properly made, and the bechamel sauce is good, but there is the trouble. We do not make good sauces; we are afraid to try our hand at them. Make a trial of your skill with bechamel. It is a standard sauce and can be flavored to meet different occasions. should it be left in the oven long enough

# THE LEFT-HAND SHAKE.

It Causes as Much Inconvenience as the Pumphandle Shake Did.

The fashion of greeting a person with the left hand rather than the right, so much in rogue among the ultra just now, sometimes eads to curious complications. A country cousin, for instance, or, for that matter, a city one who doesn't pretend to keep up with the most rapid pace, is apt to find her-self dumstruck at sight of anything but the right hand held out to her. Such a one has been known to take umbrage at it, declaring that she didn't propose to accept left-handed salutations from anyone, but in declaring that she didn't propose to accept left-handed salutations from anyone, but in any event it is sure to cause inconvenience. The high handshake itself, which, until completely acclimated was the origin of so much embarrassment, must rank second to the left handshake. The mortification is no less poignant because it is momentary. In a measure, too, she who employs the new greeting comes in for a share of the mortification, which was rarely the case with the pump-handle shake when it was a novelty. Apropos of handshaking habits, it is worth while to quote the following, which, however accurate in the particular instance, will not, it is hoped, become too popular in general: "A fashionable club at Warsaw, bent upon dispensing with handshaking among its members when meeting at the club, has introduced a reform little short of idiotic. An artificial arm dressed in the conventional black cloth sleeve, cuff and lavender-colored glove is artfully attached to the door of the chief salom. On crossing the threshold the members are expected to grasp the hand with every exhibition of cordiality, bowing courteously in doing so, thereby ridding themselves of the inconvenience of shaking hands all around."

# LOUIS XV. CORSET.

Over This All the New Spring Gowns Will Be Modeled-Short and Pliant.

An important revolution in woman's dress and one which is joyfully welcomed by all sensible people, affecting as it does the well-being not only of the present, but fu-ture generations, is the substitution of the ture generations, is the substitution of the short, pliant corset for the long, stiffly boned one, so long in favor.

For years dress reformers have tried with but indifferent success to introduce all sorts of corset waists, and even hygienic dress without corsets.

Fashionable women were obdurate, however, the fear of looking like "frumps" restrained them, and the reform dress was left to the very few who are indifferent to appearances.

left to the very few who are indifferent to appearances.

"But now," as Moliere says, "we have changed all that." the fiat has gone forth from Paris, whose modistes have settled upon the low, gusselless front corset as the acme of elegance, and the only one which allows natural, easy motion, without which there can be no real grace.

The "beau monde" has adopted it and all women who appreciate sveite, willowy figures hall its advent.

The new corset, while holding the form sufficiently in bounds for neatness, shows the natural contour of breast and hips, their unrestrained movements and artistic curves.

# Egg Cocottes.

be wide having er with the bows tied in of the color, g rays.

Teither with a color, g rays.

If Carefully Planned and Executed Explicit Directions for Turning & It Becomes a Veritable Joy.

trivance, a scrapbook. By this is not meant merely a collection of sticky pages illy covered with more or less interesting clippings from newspapers, consisting mainly of poetry and that of the sentimental or melancholy order. Under the hands of a clever woman a scrapbook becomes a creation of real genius.

Not long since a bright woman who has done some very creditable newspaper work was asked by a friend for a set of her articles, describing a trip into new countries. The bright young writer got a good-sized scrapbook covered in soft brown leather, and in this ahe pasted her chatty columns, not in dull, regular rows, but interspersed

and in this she pasted her chatty columns, not in dull, regular rows, but interspersed and intermingled with all manner of suggestive sketches, pictures, head and tail pleces, and marginal jottings, cut from picture papers, catalogues and old magazines. With such nice discrimination had she selected these pictures, so appropriately did they fill her text and with such exquisite neatness did she perform the mechanical work, that her scrapbook when finished actually possessed a very considerable intrinsic value.

The same young lady, desiring to amuse a sick friend, first secured a collection of

The same young lady, desiring to amuse a sick friend, first secured a collection of new and good anecdotes. These she scrapbooked with illustrations, and her little gift has the charm of infinite variety which it will take a great deal of custom to stale. Children should be taught the art and beauty as well as the value of scrapbooks. The helter-skelter scrapbook made without rhyme or reason, with facts and fictions and poetry all pasted in just as they came to hand, is an unsightly affair and offends any well-ordered mind. The art of making a scrapbook has its own peculiar graces, and the making should afford an intellectual pleasure of a very high order.

# THE NEW PARASOLS.

# LITTLE GIRL'S EASTER COAT.

same material as her coat if desired, they can match the green of the migno ette on her hat. Throughout the costume the perfect har-nony in tan, green and rose is preserved.

Black-and-White Check Suits.

Black-and-White Check Suits.

Among the spring novelties are checked stuffs in light wool, black-and-white effects receiving the most attention. The clever modiste is never guilty of the mistake of making them up without combining plain material to tone down the blocks. An effectively arranged gown of black-and-white checked wool has a siender skirt with the fullness at the bottom. At the front the skirt is hollowed out to display an underskirt of black velvet, and has a band border of white broadcloth, set at intervals with black velvet buttons. The bodice pouches a trifle at the front, fastening on the left side under a band trimming of the white. A crushed belt of black velvet closes at the back with a cut steel buckle. The snug sleeves have wings at the shoulders and velvet covered buttons to close the waist.

Healthiest Country in Europe. Sweden is the healthlest country in Europe, and next to it in this respect comes the United Kingdom.

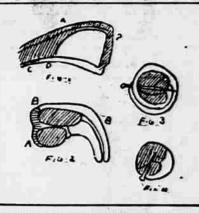
# SAVORY CUTLETS.

Chop Into a Fashionable

Noisette. Few people know how much pleasure is To begin with, says the Queen, if you into be got out of that old-fashioned con-trivance, a scrapbook. By this is not meant ordering of the neck or loin from which

cutlet now so fashionable, served under the name of "noisettes," you must order loin of mutton.

Having got your mutton, if the neck, see that the butcher has removed for you the chine-bones, as it is called, i. e., the top of the ribs, for then with a sharp knife it is easy enough to cut off the cutlets for yourself with a straight clean cut, just half way between the bones; for this a sharp, heavy knife, called a cook's knife, should be used, and care must be taken to cut the meat in exactly parallel lines. You then proceed to trim each cutlet individually, as in figure 1, carefully removing the skin,



THE NEW PARASOLS.

Dreams of Beauty in Lace, Chiffon, Fish Net, Satin Ribbon, and of Every Hue.

From the New York Sun.

Women don't miss it far when they say that this season's parasols are dreams of beauty. Many of them are so thin and fluffy and cobweb-like that they almost look as if they might vanish with handing. The parasol is one of the so-called summer girl's most effective weapons of attack and defense. It is a pretty back ground to her pretty face, and from beneath it she can hide or show her feelings at will. It may seem queer to the rorm sun and rain. The first thing as woman considers in lecture weapons of a special season of the so-called simmer girl's most effective weapons of attack and defense. It is a pretty back ground to her pretty face, and from beneath it she can hide or show her feelings at will. It may seem queer to the from sun and rain. The first thing a woman considers in lecture they will protect her from sun and rain. The first thing she lends an eye to is becomingness, and it is a positive fact that in every parasol department there are large mirrors, before which the women try their sunshades just as religiously and reverently as they do their hats.

The swellest parasols for afternoon wear are made of white. Some of the hands are made of white. Some of the hands are made of white uless expensive parasols are made of white or cream silk fish net with fluory ruffles of the same thickness are made of white or cream silk fish net with fluory ruffles of the same material edged with very narrow black read of the cookery book.

The combination is striking. Even more dressy but less expensive parasols are made of white or cream silk fish net with fluory ruffles of the same thickness are made of white or cream silk fish net with fluory ruffles of the same thread of the cookery book. In making noisettes, you cut the meat bringing the boned and the boneless cut-lets to the same thickness, and the chop will be much color than the cooked in this last very color than the cooked in the fluor h

LITTLE GIRL'S EASTER COAT.

It is very Durable and She Cam Wear

It to School or at

Play.

A spring coat for a small girl is made of
tan broadcloth. The coat is very full
around the foot, which is produced by the
insertion of small gores at the side seams,
front and back. Should the coat be made
seamless the gores can be set in V shape.

There are broad revers covered with
linen embroidery upon this coat.

The bonnet is of black tan straw lined
with old rose silk. It is trimmed with
bunches of mignonette. The combination
of tan, old rose and mignonette is a very
pretty one, and when the old rose ribbons
are repeated under the chin the effect is
indescribably becoming to the little maid.
She can wear a little slip of green underneath, and her leggings can be made of the
same material as her coat if desired, or
they can match the green of the mignonthey can match the green of the mignonthey can match the green of the mignonor they can match the green of the mignonor they can match the green of the mignonthey can match the green of the mignonor tan broadcloth. The coat is desired, or
they can match the green of the mignontan broadcloth. The coat is desired, or
they can match the green of the mignontan broadcloth. The coat is desired, or
they can match the green of the mignontan broadcloth. The coat is very full
around the foot, which is produced by
this admirable goods is French finetta, a light, springy wool novelty cloth, wide
brown and green wool velours, and soft
striped London suitings. Just now there
are no better selections to be made in the
shops, while on the silk counter brocaded
taffetas lead everything else. Every day,
in the airy mart of cotton things, there is
a fresh temptation to extravagance. It
would seem that she who walks in this
very American attire will siller hae to
spare, because she can buy the sweetest of
printed lawns, dimities and nainsook at 10
cents a yard. Lovely patterns, too, and the
printed lawns, dimities and nainsook at 10
cents a yard. Lovely patterns, too, manufacturers, are the boxed dress pat-terns of white applique lawn. This is pre-destined to take the place entirely of the once well-loved brown batiste and the white embroidered lawn. The applique is edged all about with a fine line of black needle-work, and a white organdie, flowered over with pale lavender and deep purple iris blossoms, set in a delicate black framework is a delectable sight to beauty-loving eyes.

The Pretty Typewriter. She sat down before the machine, Her fair fingers poised in the air; The sunlight glanced over the screen And lit up the bronze in her hair.

"You are ready? 'Tis time we began; Now-Wanted, a dear little wife, By the loneliest backelor man." She brought the steel keys back to

"She must be both pretty and wise, Have the patience of Job in her breast, October's rare brown in her eyes: Must be neatly and tastefully dressed. "A helpmate to save up the cash,
With a love that's deep as the sea..."
Her fair fingers fell with a crash...
"Good gracious, you're looking for me!"
...New York Journal.

Our National Debt Per Capita. The national debt is now \$13.41 for each individual. In 1867 it was \$69.26.



FRONT AND BACK OF WASH SHIRT WAIST FROM HARPER'S BAZAR

embodying one of the best New York styles, especially suitable for striped ginghams and percales. The fullness of the front is gathered or pleated into a small space at both neck and waistline. The horse and a quar back has a slight fullness under the pointed inch cotton goods.

In direct contrast to the French walsts now being worn across the water is a new utility shirt waist, one of the tailor models, with smaller sleeves than last year, embodying one of the best New York styles, especially suitable for striped ginghams and percales. The fullness of the front is gathered or pleated into a small space at both neck and waistline. The back has a slight fullness under the pointed inch cotton goods.



AN AFTERNOON GOWN